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NEW YEAR'S NUMBER.

The Major Musical Journal.

PUBLISHED IN THE INTERESTS OF MANDOLIN BANJEAU AND GUITAR.

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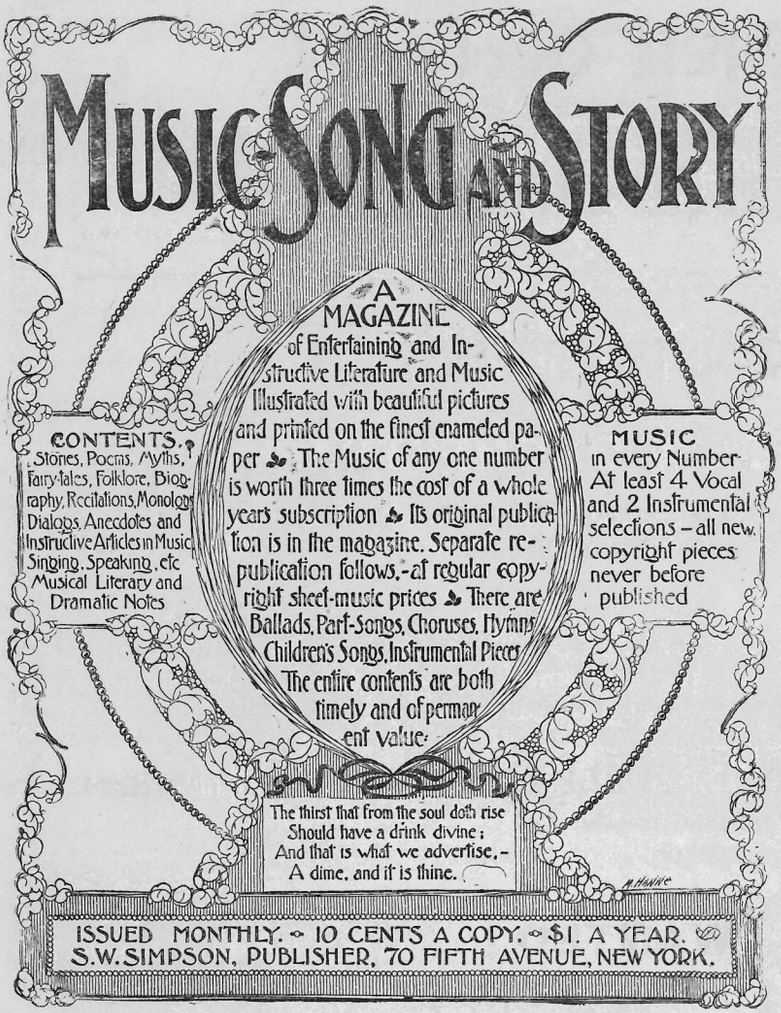
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VOL. I. SAGINAW, MICH., JAN., 1899. No. 3.

MR. WILLIAM BARTH.

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Reports and news of all kinds solicited. Articles welcomed and inserted, if of interest. We do not hold ourselves responsible for the opinions of contributors. All matter must reach us by the 24th of the month.

To Composers. Although we insisted on inexperienced composers of music not sending us their lucubrations, or at least, to have them corrected by a competent person before doing so, each succeeding day brings us pieces that cannot be published. Some are promising enough, but their faults are serious. The editor has all he can do without devoting three or four hours daily to guessing at MS. hieroglyphics and groaning in unison with discords. He is willing to test any piece submitted, but it is absolutely impossible to find time to make corrections, no matter how few. But there is a way out of the dilemma, and we herewith beg to make a very fair proposition. For every piece that needs corrections we shall charge fifty cents, and an experienced musician will be engaged to do the work. Some MS., of course, will not need correction. So much the better. The style and general form of a piece will be left untouched, and before any corrections are made the composer will be consulted. Where a composition is for two or more instruments, and more than one part needs correction, a slight additional charge will be made varying with the demand on the corrector's time.

Lack of Interest. We regret that a number of people to whom we have sent letters (in some cases twice) have not had the courtesy to reply. There is one thing which seems to be lacking in our particular "crowd"—*bon camaraderie*. If we would have Banjo, Mandolin and Guitar journalism improve and advance more rapidly (and there is room for it), devotees, teachers, students, music publishers and makers must imbibe a little moral physic—a spoonful of "hail fellow, well met!"—a little mental snuff—or a cardiac philter calculated to stimulate the generous impulses. We do not expect the condensed milk of human kindness, nor the lavish hand of a whole-souled philanthropist, but we do ask you, one and all, to come from behind that fence of cold reserve and indifference, and evince a live interest in the other members of our circle, so that we may in due time attain that union which is strength—the strength so conspicuously lacking at present. The cement of goodfellowship is not a drug on the market—yet, it is cheap. Our advice to many of you is, get some.

An Apology. We beg to apologize both to our readers and to Mr Armstrong, for the slight, yet misleading, error in chapter one of the "Mandolin Orchestra" as it appeared in our last number. In the list of instruments used in the modern mandolin orchestra, the guitar tuned in *B* is mentioned. This was a typographical error, and should have read *B flat*.

Our Next Number. Our next number will contain the winning article in the prize competition. Many excellent articles have so far been sent in, and we will have hard work to "pick the winner." Number four will also contain among other good things too numerous to quote, a fine arrangement by Mr. N. S. Lagatree, of the famous "German Patrol." It will be for two banjos, but may be played as a solo. Then again, there will appear a bright, catchy

march and two-step by Ed. T. Matthews. It is both pretty and easy, and you'll find yourself whistling it involuntarily when you know it. Remember, all THE MAJOR music is brand new, up-to-date and original. Now is the time to subscribe, otherwise you will certainly miss a treat.

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A Gentle Hint. We would remind those who are able to subscribe to THE MAJOR that the occasional receipt of a complimentary copy does not mean that they are on a "free list" any more than a packet of "Quaker Oats" left at their door means that they are going to have free porridge for breakfast every morn- of their lives. We also take this opportunity to thank those who promised, on the blanks we sent them, to give us their hearty support.

Author's Note. To authors who send us articles, we would explain that the position of a contribution in THE MAJOR does not depend on its merits. We are obliged to place them according to their adaptability to fit in certain spaces.

Reciprocity. We are not afraid to say a good word for any of our contemporaries whenever their merits call for it, and we hope that they will all observe the custom of complimentary exchange of copies.

THE MAJOR is published on the 10th of every month, unfailingly. It will never disappoint.

A BANJO HINT.

BY HYDE GOWAN.

"*It is not what you play, but how you play it.*"

This excellent advice, given to me some years ago by a brother musician, I think, might be seriously considered by a number of banjo soloists. It is the sole ambition of some of the fraternity to play compositions abounding with difficult positions, chromatic runs, etc., and anything that is to all appearances easy, is not deemed worthy of second thought. Technique is all very well and a most excellent thing to have, but technique without soul does not make music, and if a composition is so complicate with technical difficulties as to necessitate the performer devoting his whole attention during its rendition to the technique, he does so at the expense of music. No doubt his audience will think it wonderful, but it is only an exhibition of finger gymnastics, and in speaking of it afterwards they will marvel at the wonderful way his fingers flew up and down the keyboard, but how many will trouble to remember what he played? From my own experience I have had more success with such simple melodies as Hauser's Cradle Song, Ben Bolt, Home, Sweet Home, etc., than with music requiring great technique.

Of course, the happy combination of soul and technique is the acme of musical excellence, but how few people so wonderfully endowed live on this planet at the same time. These simple melodies I have mentioned require quite as much study as more difficult music to render them properly, but because they look easy many soloists pass them over, giving preference to more showy compositions. "It is not what you play, but how you play it" has always been my motto, and any success I have achieved in solo work I attribute to following this advice to the best of my ability.

Vancouver, B. C.

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Henceforth, anyone who will send us five yearly subscriptions to THE MAJOR will have the journal sent to their own address free for one year. Any teacher can obtain five subscriptions in merely an hour or two among his or her pupils. THE MAJOR free for one year is more than worth the trouble. Those who send us ten subscriptions may either have THE MAJOR sent free for two years, or for only one year and retain ten cents as commission from each of the additional subscriptions.

Written for THE MAJOR.

The Mandolin Orchestra.

ITS COMPOSITION, CAPABILITIES AND QUALIFICATIONS FOR ENSEMBLE PLA

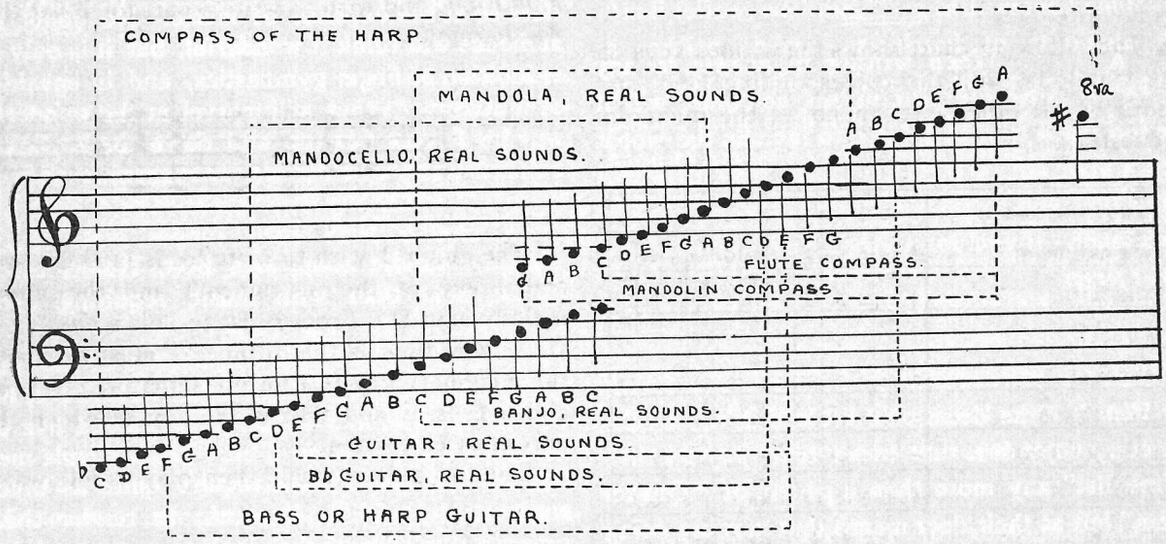
With Numerous Examples Showing the Best Method of Writing for Mandola and Mandocello.

By THOMAS J. ARMSTRONG.

CHAPTER I.

[CONTINUED.]

In order to give the reader a vivid idea of the *compass* and *pitch* of each instrument, the following diagram is here shown:



Some of the instruments shown can extend their compass beyond the notes marked for them, but it is well to keep inside of the notes illustrated.

If a violin is added to the mandolin orchestra, the arranger can picture its compass the same as the mandolin, without fear of exceeding its capabilities.

Each instrument in the mandolin orchestra, as represented above, will receive proper attention in the chapters that follow.

There are two classes of instruments to be met with in a mandolin orchestra that control the arranger, called *transposing* and *non-transposing* instruments. If the reader will carefully examine the music, he will observe that the instruments do not all bear the same signature. This analogy is also apparent in music for the regular orchestra.

The harp or piano is taken as the standard to judge of a transposing or non-transposing instrument.

Non-transposing instruments are those whose tones when played as represented on the staff, are the same in pitch as sounded by the piano. Therefore, to chord with the piano the music need not be transposed.

Transposing instruments are those whose tones when played as represented are not those heard on the piano at the pitch indicated. Therefore, to chord with the piano, the music must be transposed.

In other words, if you can produce the same sound or intonation that the piano or harp does at the pitch represented on the staff (your instrument being in tune) then you have a non-transposing instrument; but if you cannot do this, then the instrument comes under the head of the transposing class.

The following table will show the transposing and non-transposing instruments used in the mandolin orchestra. The guitar is a transposing instrument in one sense, as the tones sound an octave lower than written, but the signature is unchanged and it is therefore placed among the non-transposing class. The guitar in Bb is a transposing instrument.

NON-TRANSPOSING INSTRUMENTS.

Violin	Flute,
Mandolin,	Violoncello,
Harp,	Piano,
Guitar,	Bass or Harp Guitar.

TRANSPOSING INSTRUMENTS.

Mandola,	Banjo,
Mandocello,	Guitar in B flat.

In order to correctly arrange a composition it is necessary to know what signatures to give the various instruments in order to chord with the mandolin or harp.

As the mandolin is the most acceptable member for solo work, the keys selected for arrangement should be the ones best suited to its character. Of course the mandolin can be played in all keys, but, like all other instruments, it has its favorite ones.

The following chart shows the various keys on the mandolin, and the corresponding keys that chord on all other instruments of the mandolin orchestra:

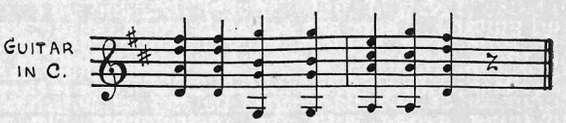
INSTRUMENTS.	KEYS.											
FLUTE OR VIOLIN.	C	*D♭	D	E♭	E	F	*G♭	G	*A♭	A	B♭	*B
MANDOLIN.	C	*D♭	D	E♭	E	F	*G♭	G	*A♭	A	B♭	*B
MANDOLA.	G	*A♭	A	B♭	B	C	*D♭	D	E♭	E	F	*F#
MANDOCELLO.	G	*A♭	A	B♭	B	C	*D♭	D	E♭	E	F	C#
VIOLINCELLO.	C	*D♭	D	E♭	E	F	*G♭	G	*A♭	A	B♭	*B
HARP OR PIANO	C	D♭	D	E♭	E	F	G♭	G	A♭	A	B♭	B
BANJO.	A	*B♭	B	C	C#	D	*E♭	E	F	F#	G	G#
GUITAR	C	*D♭	D	E♭	E	F	*G♭	G	*A♭	A	B♭	*B
GUITAR IN B♭	D	*E♭	E	F	*F#	G	*A♭	A	B♭	*B	C	*C#
BASS OR HARP GUITAR.	C	*D♭	D	E♭	E	F	*G♭	G	*A♭	A	B♭	*B

Those keys marked with a star should be avoided unless the arranger is forced to use them by some certain effects in modulation or invasion in the score.

Writing parts for transposing instruments is not as puzzling as it looks. In all such cases there are two keys to be taken into consideration, viz: The one in which the instrument actually stands and the imaginary key of C.

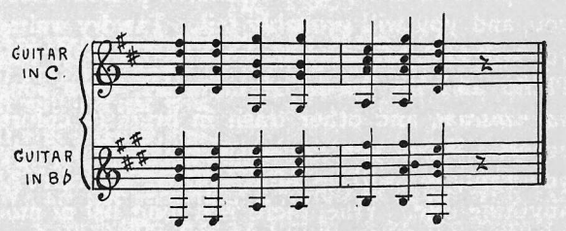
The B flat guitar is so called because its C sounds B flat. This instrument actually stands in B flat, and the imaginary key spoken of is C. Suppose you already have your guitar part and wish to write a part for B flat guitar, remember the following rule, which is the theoretical method for transposition:

RULE—Go as much above the imaginary key (C) as the distance of intervals found between the actual key (B flat) and the score of the guitar in C.

The following will illustrate. I have this for guitar in C and wish to write a part for B flat that will harmonize:

The guitar I wish to write for is in B flat (the actual key of the instrument) and the above melody is in D. From B flat to D is a *third*.

A *third* then is the distance I must go above the imaginary key (C) for my signature. A *third* above C is E and that is the key in which the part must be written.

The two guitars would then play as follows:



(To be continued.)

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Melodious cadenzas,
And harmonics clear;
Charming modulations,
Martele and slur,—
Such the banjo's song imparted
To the list'ning air.

—*F. L. Keates.*

Written for THE MAJOR.

A Plea for Good Music.

(Mandolin and Guitar.)

By HALCOLM ELLIS.

In the eyes of most real musicians the mandolin and guitar are frivolous instruments, and a player on either not a sincere or serious musician. The mandolin player of much experience in concert work soon finds this out, being snubbed or patronized by pianists, vocalists and other soloists, especially before he plays. On one occasion within the writer's experience, a soloist refused to take part in a concert because one of the numbers was a mandolin solo. He did not want to be placed on quite such a "mixed program." Now, why is there such a feeling against the mandolin and guitar? There are certainly good performers on these instruments who can play music as it is written, with expression and taste. Nor is there anything wrong with the instruments. In an experience of over twelve years as a mandolin soloist I have yet to hear a single person who did not admit that the mandolin has a sweet and pleasing tone, and when accompanied by the guitar that each is improved. The fault must be in the music. Go to the nearest music store and ask to see mandolin and guitar music, and you will find the true reason why these instruments are looked down upon. Try and find a good concert piece in the heap of rubbish placed before you, and you will probably fail. Tawdry waltzes you will find, two-step marches by the only John Philip and his horde of imitators, coon songs *ad nauseum*, and other trash in brightly colored covers. When you explain that this is not what you want, you will be informed that you can't get anything else. True, there is a long list of modern Italian compositions for these instruments, but they are so thin and characterless that they are not very satisfactory. This state of things disgusts player and listener alike, and brings the instrument into disrepute.

Lately there has been developed a new instrument called a mandocello (curious contradiction in the name) tuned like a violoncello. Its object is to fill a *long felt want*, for by its use in conjunction with mandolins and mandola, regular string trios, quartets, quintets, etc,, can be had. The desire of mandolinists to play good music of this class gave birth to this new instrument. It was made to fit the music, and will probably come into general use, as by its aid good music can be played and studied. This new instrument is the most hopeful sign that the mandolin is not a passing fad. Let us hope that it is a timely rescuer of the mandolin from the avalanche of trash composed (?) for it.

All the best music in the world can be had *arranged* for the piano, and there is a very large amount of duets, trios, quartets, etc., with piano accompaniment (see editions Peters, Litolff, Breitkopf & Hartel, Chanot, Augener and others). *Now, why is there not an edition of the works of the masters arranged for mandolins and guitars in their various combinations?*

Some wiseacre may say that the symphonies and sonatas are not suitable for mandolins and guitars—that nothing but the orchestra, organ and piano can interpret these works. For one I am bound to say I do not agree with the idea. I do not believe that Schubert's unfinished symphony, for example, will ever sound as well played upon a piano as played by a mandolin club, the club playing being technically equal to the piano playing. I don't see why the songs of Mendelssohn, Schuman, Schubert, much of the music of Haydn, Mozart, Moskowski, Greig and others would not be acceptable for these instruments. I have tried them and they sound well to me. True, all the music of the masters is not suitable for mandolins and guitars, but this is also just as true of the piano. From a business point of view an edition of this kind (i. e.: arrangements of suitable works from the masters, classic and modern) ought to succeed if the number of players can be taken as an indication of the size of the market.

But says the ignoramus, "the people don't care to hear classical music; they don't understand it." The answer to this is that good music is an acquired taste, and it is necessary to cast pearls before swine. To do this, first get your pearls.

St. Louis, Mo.

If men were built like pianos, there would be more square and upright people in this wicked world.

A man may have "sand" enough to try and start a music publishing business, but still lack the "rocks" to carry it through.

From The Troubadour.

Early Banjoism in England.

A Retrospect.

It may, or may not, be interesting to our readers to know that the first person who publicly played upon the banjo in England was Rice, the celebrated "Jump Jim Crow."

I saw him myself, as a child, in the early "forties," I think it was 1845, at the Bath Theatre Royal when he played a few American airs on an extremely primitive instrument. But the remarkable fact about the performance was that Rice sang and played in an interlude between the second and third acts of Macbeth—the Macbeth being no less a personage than another Mac—Mr. Macready.

Shortly after this Mr. Fred Royle Phillips, the husband (afterwards) of the well-known serio-comique, Mrs. Phillips (who still lives, and is known as the "Mother of the Variety Stage"), made the very first banjo manufactured in England. The materials of which his instrument was composed consisted of the hoop of an old sieve, a roughly carved neck with vent pegs from a wine cooper's for the pegs, an old vellum legal document, and some violin strings. From these he managed to "discourse most excellent music." Apropos of Fred Phillips, in '48 he formed one of the first (as they were then called) Ethiopian Troupes, and was really the pioneer of the Christy and Mohawk shows that have since been so popular in England and America.

His troupe consisted of twelve performers, amongst whom were Rice, and Pell, the marvelous bone performer, who was the forerunner of all "corner men."

Fred and his troupe once paid a visit to a fearfully named place in Wales—it was spelt with a compound of ll's, y's, w's and grb's—one of those words that no one but a Welshman could pronounce. Here he engaged a hall, and hither he brought his "crowd." When he arrived in the town he saw the caretaker of the hall, who was also bell-ringer and town-crier. This personage informed him that not one solitary person in the place could understand a word of the English language, and further disconcerted Fred by telling him that anything in the way of the performance he had billed would be an utter failure. But the town-crier soon put the showman at his ease by assuring him that if the matter were left to his discretion he would guarantee him a crowded house (for a consideration.)

The next day the town-crier was very busy, and Fred saw to his satisfaction that crowds listened attentively to his harangues.

Night came and the hall was not only full, but literally packed from floor to ceiling. The troupe appeared and sang, played, boned, tambourined and cracked wheezes that were Greek, or worse, to the audience, who sat silently gazing at the antics and listening to the music. After the performance they filed silently out, not having offered the slighest applause and with set, solemn faces.

The financial results were, however, satisfactory, and when the hall-keeper and town-crier had been settled with, Phillips asked him how he managed to get so large and yet so unsympathetic an audience, and the reply was that when announcing the troupe he had represented that they were a committee of African native clergymen who would represent the manner in which they habitually held their religious services, hence the solemn looks and non-applause of the audience, who were suppressing their laughter and desire to applaud for fear of hurting the feelings of the *Ethiopian Missionaries*.

W. B.

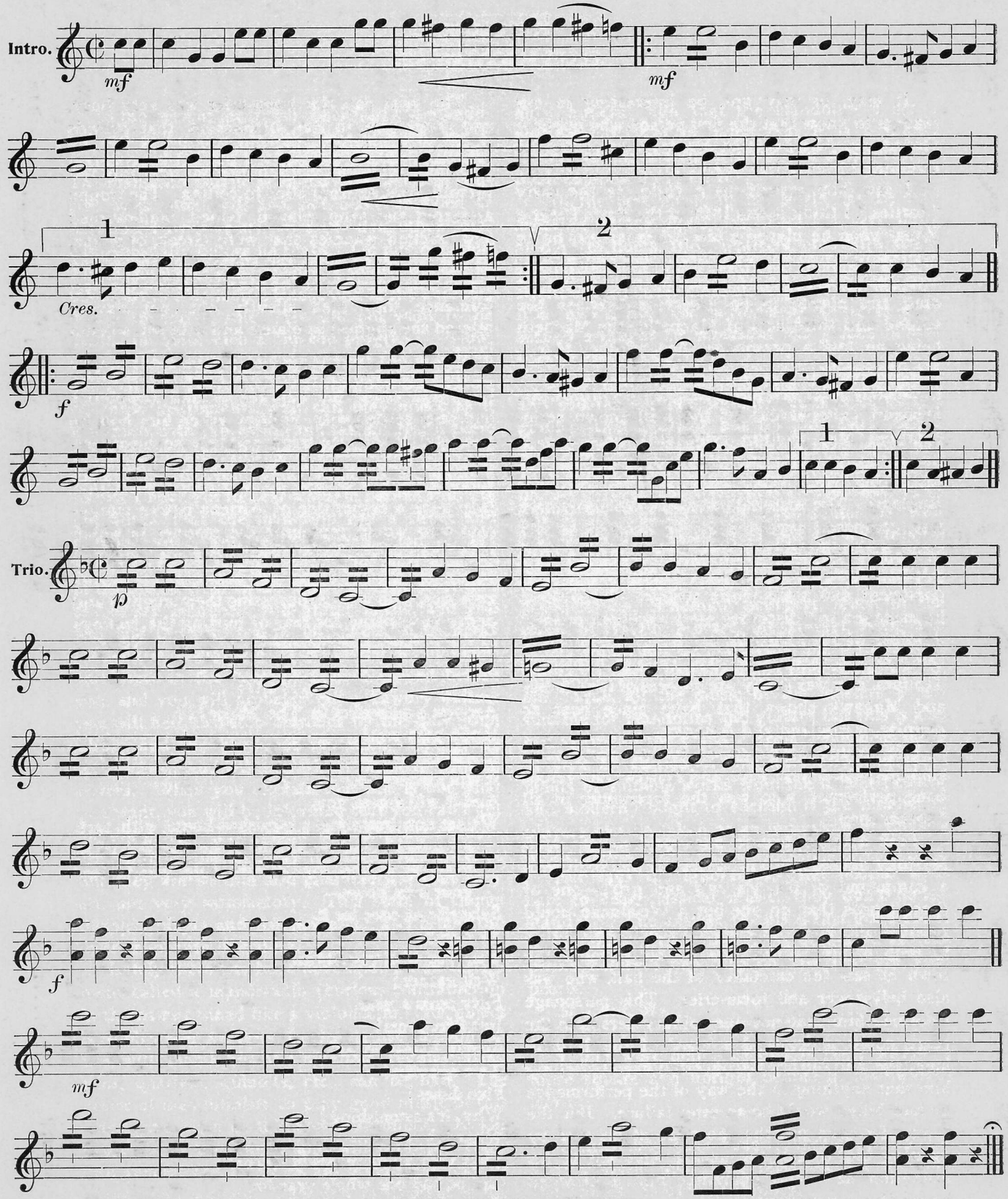
HI, YOU!

Are you a subscriber to The Major???
If not, why not?
It will interest you.
It will instruct you.
And it will amuse you.
We are not presenting a furnished house with each subscription, but we aim to make the journal so valuable to you that it will help you to buy your own house.
Subscribe at once for it.
At once!
You'll be glad you did so.
Well, rather!
Fifty cents a year.
Just fifty cents!
Merely half-a-dollar!
Two quarters!
Five dimes!
Why, it's astonishing!
What is?
That such a nice monthly journal
Can be had one whole year for
Ten ordinary, common, every-day "nickels!"

Respectfully dedicated to the Alhambra Mandolin Club, of Pittsburg, Pa.

MARCH "ALHAMBRA."

1ST MANDOLIN.

By L. W. SCHAPER.

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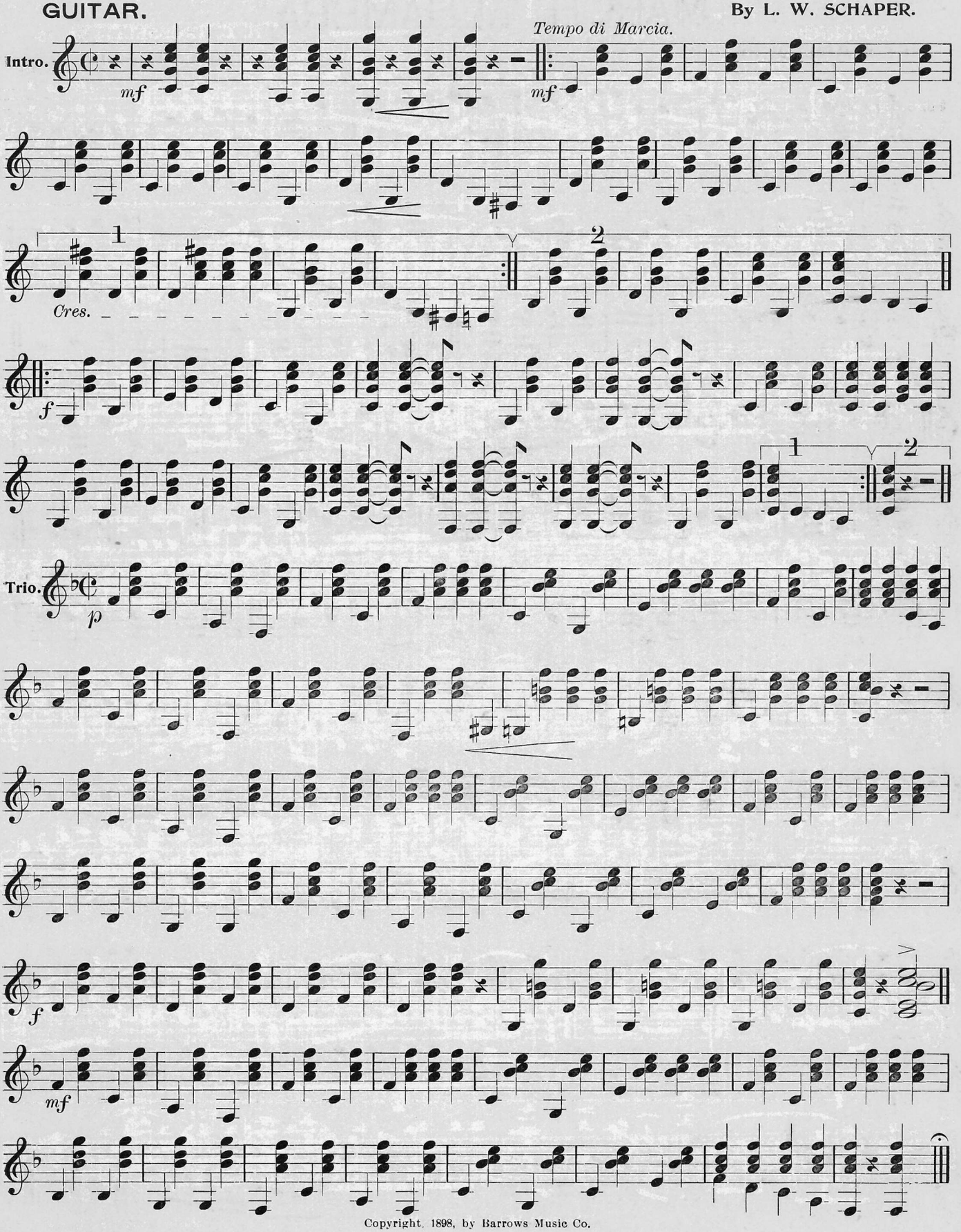
MARCH "ALHAMBRA."

GUITAR.

By L. W. SCHAPER.

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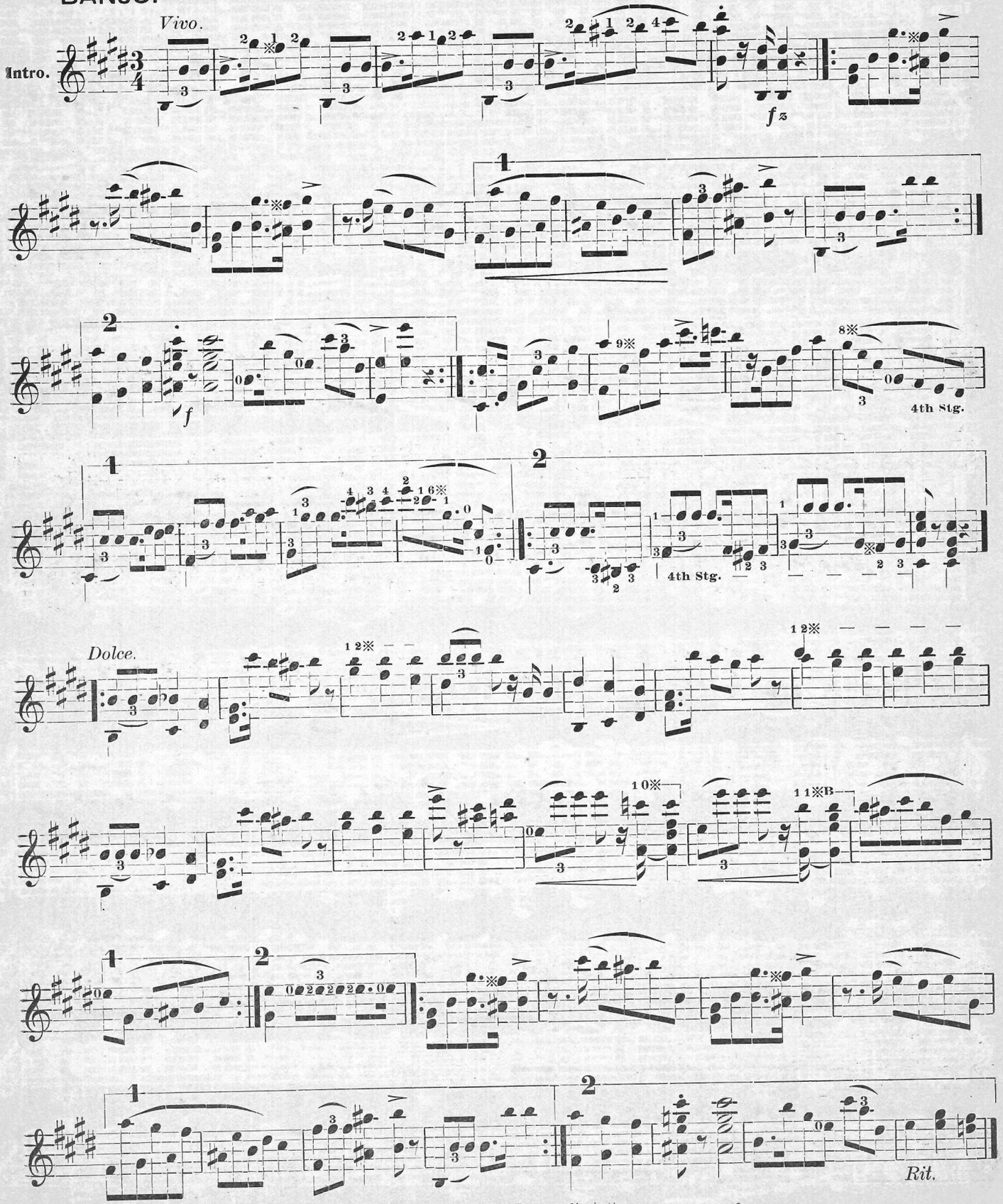
MAZURKA BRILLIANTE.

BANJO.

H. C. TRUSSELL. Op. 15.

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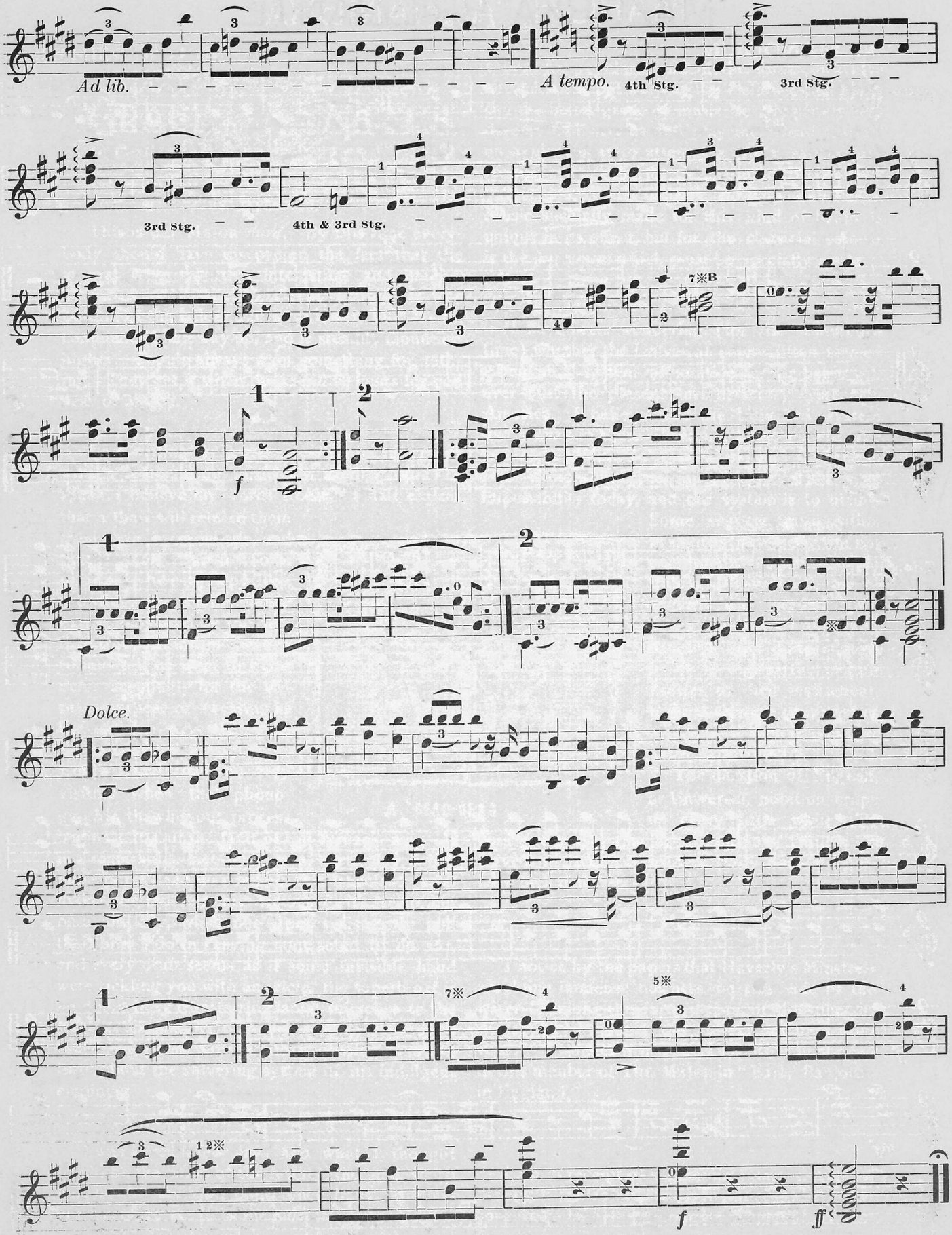
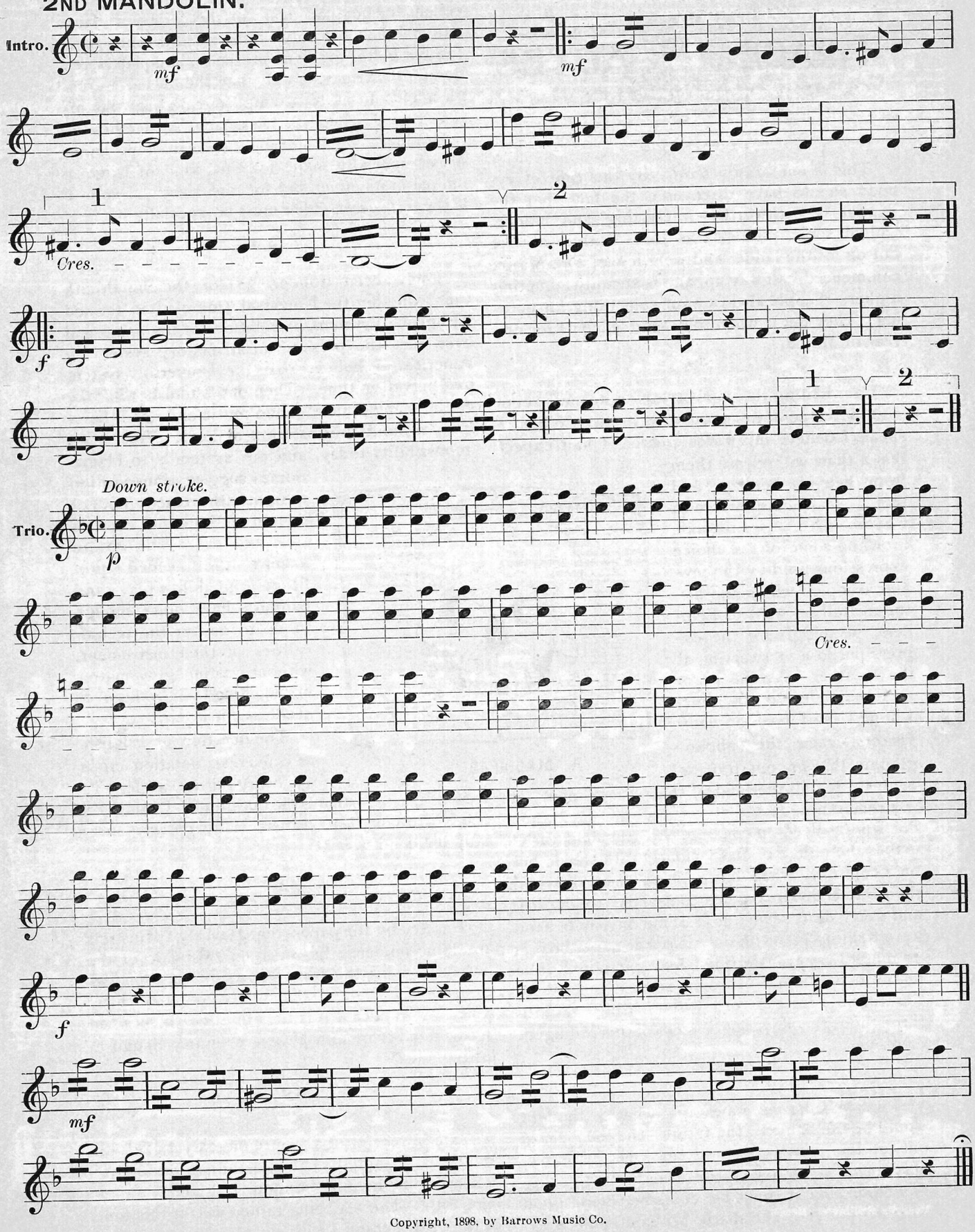

Ad lib.
A tempo.
4th Stg.
3rd Stg.
3rd Stg.
4th & 3rd Stg.
7※B
1
2
f
Dolce.
5※
1 2※
f
ff

MARCH "ALHAMBRA."

By L. W. SCHAPER.

2ND MANDOLIN.



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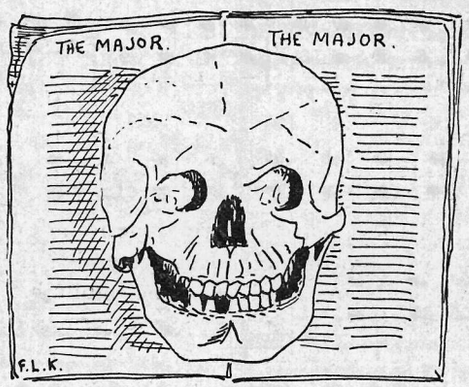
BY CAPRICCIO.

This is our MAJOR *third*. By this time everybody should have discovered the fact that the journal is trustworthy, interesting and unique. Unlike some publications that started at the bottom of the ladder and went lower, THE MAJOR commenced half way up, and is steadily mounting higher. People always want something for nothing. They get it when they send 50 cents for one year of MAJOR.

I am writing these grace(less) notes in a room with a temperature positively arctic. When I speak, I believe my words freeze. I half expect that a thaw will release them from their icy bondage, and that I shall hear my own voice, phonograph-like, growling some of the choice expressions used by the profane troopers whom the historians tell us went to Flanders, seemingly for the express purpose of swearing at the weather. As the warm spell may come at any time, I hope I shall have no lady visitors when the phonographic thawing-out process begins. It's all the fault of the furnace man It is a remarkable fact that on a warm day, when one's pores need no coaxing, this truculent varlet makes the radiators hiss viciously with steam, but on a cold day, when one's pores discreetly pull their blinds down (having contracted to do so), and every draft seems as if some invisible hand were tickling you with an icicle, the superb oaf is no doubt busy transferring labial microbes to the luscious osculators of some servant girl round the corner, instead of disseminating warmth throughout the shivering system of his indulgent employer.



A 'DEAD-HEAD

I was asked a few days ago what I thought would be the banjo of the future—the loud, sharp one, or the mellow, round toned one? Mellowness seems to me to be the most important quality in a banjo, but it must be combined with good carrying power. The sharp, brilliant banjo is excellent for popular music in the forms of dance and marches, but only on the mellow toned banjo can the better grade of music be adequately rendered. One may as well play the "Dead March" on a piccolo as to attempt a really satisfactory rendition of Schubert's "Serenade," or Beethoven's "Abschied," on an incisive, staccato tone banjo. Music specially made for this kind of banjo is unique in its effect, but for the classiclal solo it is the *instrument* which must be specially made.

I have been wondering (for the hundredth time) whether the Universal (more often termed "English") system, of notation for the banjo will ever oust the present unsatisfactory system in America. I believe that the Universal system *will* prevail in time. Then our banjoists will take violin, mandolin and piano music and read therefrom without transposition of keys. This is an impossibility today, and our system is to blame. Some suggest transposition at sight as the remedy, but not one in a thousand can do this, and never will, for to acquire the needed proficency is no child's play, and banjoists have quite enough to do to master the technicalities of their instrument, without wasting gray matter in cudgeling their brains over needless intricacies.

The question of English, or Universal, notation crops up every little while. To cuss or discuss—that is the question? I think I'll leave it to you, dear readers (lady readers specially included *there !*)

I notice by the papers that Haverly's Minstrels are doing immense business on this side of the water. Among the forty artists of this fine organization is named the "ever popular Billy Rice." I wonder if it is the same Rice mentioned in this number of THE MAJOR in "Early Banjoism in England."

I am in receipt of a complimentary ticket for Mr. W. E. Templett's banjo, mandolin and guitar concert, to be held in London, England, on January 25th. The sea being rather wet at this time of the year, I think I will stay at home.

Written for THE MAJOR.

Prejudice;

Its Direction Against the Chamber String Instruments.

By WILLIAM BARTH.

The musical instruments of today are divided into two classes—Orchestral Instruments and Chamber Instruments. The first class includes all those which are used in the modern symphonic orchestra, and embraces the organ, harp, and piano. The second class is represented by the zither, mandolin, guitar, banjo, and their relatives. It is a deplorable fact that the performers on orchestral instruments have never been free of a certain degree of contempt and misconception with regard to the merits and possibilities of our own particular chamber instruments. Should you talk of them to an orchestral musician he will no doubt shrug his shoulders contemptuously; but there will be a great difference should you speak of the violin. It is not always the able musician who attacks our instruments and treats their devotees to love-corroding sarcasm. If you come into close association with such critics, it is likely that you will arrive at the conclusion that they might have had more success had they learned the mandolin, banjo, or guitar—nay, to go further—the hand-organ, instead of wasting time and money in vainly essaying to master an orchestral instrument, which may be a soulless, blatant thing played alone.

There is, of course, nothing more for the God-like orchestral musician to do but to bark with the wolves, or howl with the coyotes. As we all know, there is not much knowledge needed in order to criticise in the superficial form of today. It is a matter of taste whether one prefers to rasp a classical solo on the violin, or to render a simple melody on the mandolin with better effect. I do not seek to tear from its pedestal the violin, whose strains under the *masterhand* are as elusive as air, as wild as the cry of a lost soul, or as soft as the sigh of a sleeping child, but I seek to gain for the mandolin, etc., a fair mead of the deference due. It is well known that the violin and piano require a life-long study, and that they do not suffer a rival if they are to be thoroughly mastered. How many among a hundred will bring the playing of any such instruments to perfection, especially if they aim to be but amateurs? The majority learn an instrument for mere pastime, and are satisfied if they can perform ordinary popular music.

It is claimed by would-be detractors that our small chamber instruments are too easy to play, partly on account of the raised frets, and partly because of the limited tone color. It is sometimes hard to understand just what is meant by these claims. In behalf of the fretted finger-board, I may say that the frets represent nothing more than the keys do on a piano, but upon a fretted instrument the fingers must fall with just as much precision as if there were no frets. We do not drop the fingers anywhere between two frets. We place them directly behind a fret in order to obtain a clear sound. The fingers of a mandolin player must fall with just as much accuracy as those of a violinist. The fret helps only the beginner.

Many of the Old Masters have used one or the other of the chamber string-instruments. Beethoven and Mozart wrote for the mandolin. Wagner is said to have played the guitar quite well, ane found much pleasure therein. Strauss, Lumlye and Zeller apply the zither with success.

The public have few opportunities to hear the best performers on our instruments. In most cases it is the playing of mediocre amateurs which sows the seed of prejudice. May I hope that our efforts will not fail to convince skeptics of the possibilities of the mandolin, banjo and guitar, and that the howling wolves and the yapping coyotes of the nonsensically christened *Legitimate Instruments* will recognize that everything can be developed into an art.

New York.

BANJO ENTHUSIASTS.

In a recent issue of Musical America, E. P. Bunyea, contributes an article on the banjo, in which the following passages occur:

"Thalberg, the great pianist and composer, became an enthusiastic banjo player in his declining years.

"President Arthur played the banjo well, and many times when his choice friends from New York visited the White House, the genial "Chet" would entertain them with good punch, fine cigars and jolly banjo music.

"The Prince of Wales is a fairly good performer on the banjo, and it is considered a treat by a favored few when his beautiful instrument is sent for."

WILLIAM BARTH.

Our front page this month shows an excellent portrait of Mr. William Barth, of New York City. Mr. Barth was born in Bremen, Germany, in 1869, and was educated in Hanover, where his father was flautist at the *Hof Oper* (court opera.) Unfortunately, Mr. Barth, Senior, died before his son had entered upon his career in life, so that our friend lacked that parental assistance and mentorship which usually proves so valuable. However, Mr. Aug. Rettberg in due time became his step-father, and he, too, was a musician, who played xylophone with great skill with the foremost orchestras throughout Europe, and had the honor of playing before Emperor William I. At present he is tympanist with the Boston Symphonic Orchestra. Inspired by his step-father's enormous success, young Barth began his musical studies with the xylophone, but the harshness of that instrument did not please him, and meeting with poor success, soon renounced it, and essayed to satisfy his musical spirit with the soft sounds of the guitar. The best tutors of Germany were his instructors. At the age of sixteen, he went to Zurich, Switzerland, where he heard the zither played, and soon added to his accomplishments the art of performing on that instrument. Subsequently, he learned to play the mandolin, and from that time his ambition was to make a specialty of every musical medium belonging to the family of string instruments. After coming to America in 1888, he added the most original and only American instrument—the banjo. The following year he secured a position as principal teacher of the string instruments at the N. Y. German Conservatory, which he held for four years. Afterwards, he transferred his services to the Grand Conservatory of New York. Among his minor positions are the Chautauqua School of Music, the Gunnery School, Washington, Conn., and many others in New York City and vicinity, besides a number of private pupils among the members of the best families of New York. His thorough knowledge of the resources and possibilities of the different instruments, aided by the study of harmony, makes him unequalled as a club leader. The members of the N. Y. Pizzicato Society, Y. M. C. A., and Gunnerie Club, are well pleased with his work, and numerous testimonials speak of it as being of the highest order. As a solist, Mr. Barth plays the best music; for example—Ballade et Polonaise, by Vieuxtemps, 7th Concerto, by De Beriot, and such like compositions. His immense success is best illustrated by the facts that he has played on the same programme with Wm. H. Sherwood, the great American pianist, Bernard Listerman, violinist, and also with the famous Ysaye in connection with the Seidl Orchestra. The flattering press notices are innumerable. At the Music Teachers' Convention in New York during the year 1896, he gave an interesting lecture on the development of the zither, which afterwards appeared in the *Musical Courier.*

Mr. Barth's personality is gentlemanly, and his popularity goes without saying. In this number of THE MAJOR there is an interesting article from his pen, entitled "PREJUDICE," which has been written specially for our pages.

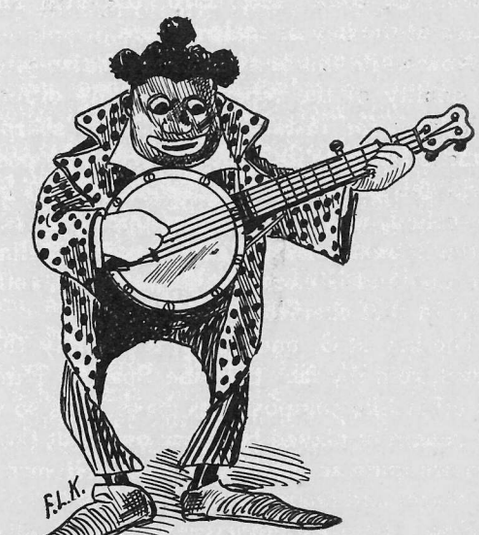
NEW MUSIC.

EL SOLITAIRO Waltzes, 2 M. and G.
SLUMBER SWEETLY, Lullaby, 2 M. and G.
By C. E. Pomeroy.
W. H. TEASDALE, Savannah, Ga.

BLACK ADONIS, March and Two Step, 2 M. and G.
Composed and published by
WM. C. STAHL, Milwaukee, Wis.

MARCH AURORA, for Mandolin Orchestra (7 parts). F. L. NEWBERG, Toledo, O.

RENATO WALTZES, Mandolin Orchestra.
By G. Bellenghi. Arr. F. M. Planque.
DIANA, Polonaise, Banjo and Piano.
By Billy A. Griffin.
DAISY, Caprice Gracieuse.
By F. L. Keates.
MARCHE LE MANITOBA, Banjo Solo.
By F. L. Keates.
AWAKENING OF THE LION, Guitar Solo.
Arr. by C. W. F. Jansen.
HELEN WALTZ, Guitar Solo.
By Mel Gillespie.
ARIEL MARCH, 2 M and G.
By W. L. Miller.
BARROWS MUSIC CO., Saginaw, Mich.



"GONE ARE THE DAYS."

Written for THE MAJOR.

Tuning the Guitar.

(Spanish.)

By J. C. McCLELLAN.

My attention was called to the paragraph signed W. E. G. in the columns of your valuable journal, THE MAJOR. W. E. G. asks for information, and notes the fact that many good guitarists are disposed to ignore the special tunings. In answer, I will endeavor from my own standpoint to make the matter plain.

The so-called "Spanish tuning" (or G major) is only one of the many keys into which the strings of the guitar can be tuned, and they are all more or less upon the same general principle; taking the tonic of the key, the third, fifth and octave, one or other of the six strings of the guitar being tuned to one of these intervals; for instance, in G (Spanish tuning, so-called) they as follows:

G MAJOR—D (5th) G (tonic) D (octave of 5th) G (octave of tonic) B (third) D (d'ble octave of tonic.) Also—

In E MAJOR—E (tonic) B (5th) E (octave of tonic) G sharp (3rd) B (octave of 5th) E (d'ble octave of tonic.)

In D MAJOR—D (tonic) A (5th) D (octave of tonic) F sharp (3rd) A (octave of 5th) D (d'ble octave of 5th.)

In C MAJOR—C (tonic) C *unison* C (octave of tonic) G (5th) C (d'ble octave of tonic) E (3rd.)

Thus we see here four ways of tuning upon the same general principle, containing, as before stated, the tonic, the third, the fifth and the octave of the key or scale desired.

Now while this is a fact, the relative pitch and the quality of the tone is markedly different in each key; for instance, in E, four sharps, the guitar is tuned to its highest pitch, and possesses a brilliant tone, and the harmonics in this key are unexcelled, while in C major the guitar is tuned to the lowest possible point, and is mellow and sonorous, and is excellent for marches, and other music of that character.

The key of G, one sharp, is possibly the best known from the fact that the Spanish Fandango and other like compositions have been so widely and generally played by every one; but the other keys are quite as good and have their own peculiar charm and characteristics.

Now, these methods of tuning are all good, and there are good compositions written by masters of the guitar in all these keys; Carcassi, Carculi, and Ferranti, as well as many of our modern and progressive teachers and writers for the guitar recognize their merits, and their works contain samples of each.

The advantages of these tunings are:

1st, we get a larger volume of tone, as we are using open strings, frequently doubling the octaves.

2nd, it lessens the fingering, and in many ways simplifies the execution.

One of the defects of the guitar is its lack of singing tone. I mean by that the faculty of prolonging and sustaining the tones, which is best represented by the violin, in the string instrument family.

To rectify this and overcome it somewhat, this method found favor with guitarists. You will observe that in well written compositions in these keys your guitar so tuned possesses more and better singing quality than where nearly every note must be stopped by the fingers of the left hand, which upon removal mars or breaks the sound.

Do not understand me to say that I advocate these methods of tuning to the exclusion of the regular method. I simply state facts and call your attention to these beautiful features of the instrument, and urge upon the student a diligent practice and study of *all* the capabilities of this instrument. I would urge also a thorough knowledge of the higher positions and the Barre system of fingering with the left hand, also the modern right hand fingering. And last, but not least, the importance of selecting music *written for the guitar* by guitarists who understand the qualities of the instrument and can and will give you something *playable* and *satisfactory*.

Midlothian, Texas.

It is the person who has always been used to an old store-tub banjo who does the most kicking when he gets a fine, high-grade instrument.

The man who is always *harping* on one idea is not necessarily a musician.

"'Tis remarkable that they talk most who have the least to say."

THE GUITAR IN SPANISH TUNING.

BY J. EARLE RABBE.

In answer to W. E. G.'s article in No. 1 of THE MAJOR, I wish to uphold the Spanish tuning (so-called.) Of course we all agree with W. E. G. in regard to the late war, for we are all warm-blooded Americans. Just to show my loyalty, I am writing this with a Red, White and Blue pencil. But to the subject. Those who shrug their shoulders over the Spanish tuning are the very people who are ignorant of its advantages. As to the tuning being left to "fakirs," such is not the case. The "fakir" is not accomplished in that tuning, but more in the regular tuning, E, B, G, D, A, E (open notes). A few, however, may be. As for the "fakir" pleasing an intelligent audience better than an accomplished artiste in the regular tuning, or *any* tuning, such could not be the case, providing the artiste was really what the name implies—such an artiste, for instance, as Bane, the father of the Spanish key. W. E. G, ought to hear Bane. He would be agreeably surprised at his performance in the tuning in question. Bane's Polish Dance No, 1, played in proper *tempo*, would interest all guitarists, provided they were musicians. This is true of a great many of his creations. He is undoubtedly the *greatest artiste* on the guitar that ever lived. No man plays the instrument as Bane does. His technique is marvelous. I have studied the Spanish key about sixteen years, and always find something more to learn in it. I play in all the keys in that tuning from C natural to C sharp, both major and minor mode. I have studied the regular tuning only eight years. My method with a pupil is, first the regular tuning (about three terms) and then the Spanish tuning. The lessons I give in the Spanish key consist of keys from C to C *sharp*, major and minor mode, and compositions with correct fingering. All this work I have to write in MS. I use Heinlein's and Carcassi's in the regular tuning, and these cover the ground pretty well. W. E. G. allows from what he has heard that the Spanish tuning admits of possibilities scarcely to be attempted in regular tuning; and such is a fact, although the regular tuning allows of possibilities that the Spanish tuning does not. As I look at it, a teacher, soloist and composer should be proficient in both tunings. I might add here how the guitar is tuned in the Spanish key. Open strings, to concert pitch, are D (1st) B (2d) G (3rd) D (4th) G (5th) C (6th.) In some pieces the E, bass, is raised to D, an octave above D or 4th string. This is called Fandango tuning. My advice to all teachers, soloists, and composers is to study closely the Spanish tuning, for there is a great deal in it.

Columbus. O.

PERSONAL PARAGRAPHS.

CHICAGO JUNCTION, O.—On Dec. 3rd The Ohio University Mandolin and Guitar Club assisted Mrs. Mae Denning McCoppin, the elocutionist and graduate of Boston School of Expression, in giving a concert for the benefit of the United Brethren Church. "Idle Moments" Gavotte from No. 1 of THE MAJOR was among the musical numbers. The concert was a success.

PORTLAND, Or.—Mr. H. A. Webber's mandolin orchestra, "The Florentine Troubadours," is a splendid organization. They had a very successful summer season, playing *fourteen weeks* (*what do you think of that?*) at the Madison St. Theatre, Tacoma, Wash. They are now resting in Portland, Or., until next June, when they will make a tour of the Northwest, and then visit Honolulu for a six weeks engagement.

GREENFIELD, MASS.—Mr. Myron A. Bickford has large classes in Hinsdale, N. H., and Brattleboro, Vt., as well as in Greenfield. He is an excellent teacher, and is doing a good business in sheet music and instruments.

WHEELING, W. Va.—The Waldo Quartette will give a concert about the second week in January. Their last one of Dec. 1st was pronounced the most successful ever given. They will also visit Moundsville, W. Va., and probably other towns.

BRADFORD, Pa.—Miss E. Fannie Toy writes us that she is about to reopen her classes. For some time she was "on the road" as one of the Esterbrooks, a musical duo, but was compelled to return home owing to sickness. The young lady has our sympathy, and we wish her success in her teaching.

STERLING, Kan.—We are in receipt of the teaching circular of Mr. Henri C. Babize. This is something like a circular. It has eight pages, and is full of pointers, hints and advice on learning violin, mandolin and guitar, and shows that Mr. Babize is a teacher of the right kind.

INDIANAPOLIS, Ind.—We noticed in the *Indiana Woman* of Dec. 24th a long and flattering article dealing with Mr. Walter C. Tuttle and his work as a mandolin, banjo and guitar teacher and performer. The Tuttle Trio (two mandolins and guitar), consisting of Mr. Tuttle, Mr. Adolf Rentsch, and Mr. Wm. Boggs, is very popular, and does nice work.

GRAND RAPIDS, Mich.—The Grand Rapids High School has one of the best mandolin and guitar clubs ever known in the school. At the closing exercise for the holidays the boys gave their friends and schoolmates a great surprise with their delightful music.

AKRON, O.—A programme of Mr. E. L. Bailey's concert of Nov. 22d has just come into our hands. Mr. Johnson Bane, the marvellous guitar-

ist, was the "star" attraction, ably backed by Mr. E. L. Bailey in mandolin solos, and the Valentine Mandolin and Guitar Club. Judging by the programme and by the reputation of those taking part, the concert must have been a great treat. Mr. Johnson Bane is a host in himself, being a perfect genius in guitar playing

MR. HYDE GOWAN.

VANCOUVER, B. C.—The management of the Badminton Hotel engaged Mr. Hyde Gowan to give a banjo recital recently. The audience was a large and refined one, and highly appreciated the beautiful playing of Vancouver's Wizard of the Banjo. "His instrument behaved like a mandolin, only better," says the local press. "His technique and execution were abundantly proved in Moskowski's Spanish Dance. Ben Bolt was played with great sweetness and sympathy, and the Scotch Fantasia was most clever, especially in the finale, where the bagpipes, perfectly represented, retreat with an imaginary regiment. Schubert's Serenade was the gem of the evening. With one's eyes closed one could not have believed that these sounds issued from a banjo—the tones were so soft, sweet and pure. He is certainly more than a master of his instrument. He is its magician." The programme of the concert was as follows:

1. Piano, "Chacone,".....*Durand*
   MR. G. KENDALL.
2. Banjo, "Spanish Dance,".....*Moskowski*
   MR. GOWAN.
3. Vocal, "Snowflakes,".....*Cowan*
   MRS. FERGUSON.
4. Banjo, (*a*) "Ben Bolt,".....*Arr. Burford*
   (*b*) "Scotch Fantasia," *Arr. Gowan*
5. Piano, Selected,.....
   MR. WOLFENDEN.
6. Vocal, "Island of Dreams,".....*Adams*
   MR. E. R. RICKETTS.
7. Banjo, "Serenade,".....*Schubert*
   MR. GOWAN.
8. Vocal, "Goodbye, Sweet Babe,"...*Kate Vahna*
   MRS. BUXTON.
9. Recitation, "The Wooden Arm Orator,".....
   MR. JOHN BOYD.
10. Banjo, (*a*) "Nearer My God to Thee,"*Arr. Gowan*
    (*b*) "Home, Sweet Home," *Arr. Farland*
    MR. GOWAN.

Mr. Gowan is now busy preparing for his concert tour through Canada. He will first play the British Columbia towns, afterwards traveling eastward. He has engaged the valuable services of his brother, Mr. Ed. Gowan, in the capacity of manager. Knowing Mr. Hyde Gowan personally, we can conscientiously advise anyone to make a concert date with him. They will have a surprising treat. Write him at once at Vancouver, B. C.

WALDO QUINTETTE, SAGINAW.

SAGINAW, Mich.—On Dec. 16, under the auspices of the Y. P. S. C. E. Entertainment Course at Mackinaw Street Baptist Church, the Waldo Quintette and Miss Cora Straw, elocutionist, gave a very entertaining concert. The quintette rendered Cupid's Realm, The Magic Piccalo, and The Slippery Quaker Patrol with particularly fine effect, whilst In Idle Moments Gavotte and Aeolian Harp Sounds were also beautifully given. For dainty, tasteful playing, and for unusually exquisite effect, however, the rendition of Annie Laurie by the string quartette, consisting of two mandolins, mandola and mandocello, took the palm. This number was the triumph of the evening—the gem of the concert *par excellence*. The musical results of a combination of this sort are ravishing in their sweetness and delicacy. The blending of the four instruments in one harmonious whole was a revelation. Mr. Lagatree's banjo solos were cleverly given, Schubert's Serenade and the Scotch Melody being remarkably well rendered. Miss Cora Straw gave excellent recitations, one in particular, "My Ships" (*an encore*), demonstrating that lady's fine talent for emotional elocution. The programme was as follows:

PART I.

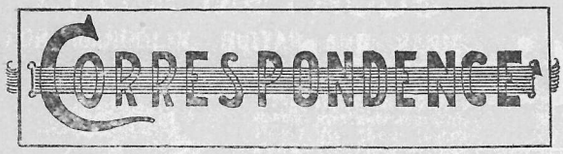
1. Overture,.....*Armstrong*
   Song and Dance (descrip.), *Rollinson-Lagatree*
   WALDO QUINTETTE CLUB (banjos).
2. "The Kitchen Clock,".....*A. V. Cheeney*
   MISS CORA STRAW.
3. Banjo Solo, Serenade,.....*Schubert*
   MR. N. S. LAGATREE.
4. "The Magic Piccolo,".....*Carpenter*
   "Æolian Harp Sounds,".....*Pomeroy*
   "Oakwood Beach Two-Step,".....*Farrand*
   WALDO QUINTETTE CLUB (mandolins).
5. "Annie Laurie,".....*Arr. Gutman*
   STRING QUARTETTE.

PART II.

1. "The Serenaders,".....*May Eva Holly*
   MISS CORA STRAW.
2. "In Idle Moments," Gavotte,.....*Lagatree*
   "The Slippery Quaker," Patrol,.....*Weaver*
   WALDO QUINTETTE CLUB (mandolins).
3. Banjo Solos, "Scotch Melody,".....*Anon*
   "Pride of Michigan,"....*Lagatree*
   MR. N. S. LAGATREE.
4. "Belle of the Cake Walk,".....*O'Connor*
   "La Tipica Polka,".....*Curti-Lagatree*

SACRAMENTO, Cal.—The Ideal Mandolin Orchestra, consisting of about twenty ladies and gentlemen, gave a successful recital in Business College Hall on Dec. 23rd. The press speaks very highly of the performance, and Mr. C. G. Stever is to be credited with excellent conductorship and management. The programme was as follows:

1. (*a*) March, "Euterpeon,".....*Gutman*
   (*b*) Idylle, "Song of the Waves," .....*Winans*
   (*c*) Waltz, "Tuyo Siempre,".....*Viano*
   IDEAL MANDOLIN ORCHESTRA.
2. Soprano Solo, "Magnetic Waltz,".....*Arditi*
   MRS. JAMES ELLIOT.
3. Zither Duet, "Dream of Spring,".....*Wimmer*
   MISS EDITH HUNT, MR. C. G. STEVER.
4. Recitation, "Penelope's Christmas Dance,".....
   MISS EMILIE MAE CONNELLY.
5. Zither Solo, Idylle, "Illusion Hours,".....
   MISS EDITH HUNT.
6. Selection,.....
   ATHLETIC CLUB QUARTETTE.
   Harry Hilbert, counter tenor; Sam'l A. Smith, first tenor; Chas. B. Brier, baritone; Carl M. Koening, basso.
7. (*a*) Seranta, "Pensieri Fugaci," *E. Mario Celli*
   (*b*) Schottische, "Whispering Winds," *Winans*
   (*c*) Redowa, "Manuela Portuguese,"....*Reiter*
   IDEAL MANDOLIN ORCHESTRA.



WHAT THE LADIES SAY OF US.

I send you many congratulations upon the excellent typographical appearance and the interesting and varied contents of THE MAJOR. MISS JESSIE DELANE,
New York.

I am delighted with your journal, and offer you my heartiest congratulations and best wishes for success. Kindly send catalogue of "Waldo" instruments. Shall make it a point to send you news items from time to time.
MISS FLORENCE A. FAINE,
Millerton, N. Y.

No. 2, with the "Ariel March," by Miller, is fine, and worth the price of one year.
MISS VIRGINIA CARLISLE,
Findlay, O.

I was much interested in first number of MAJOR, and I wish you all possible success.
MISS H. MABEL MANN,
Boston, Mass.

THE MAJOR is very neat, and I think it far better than any other. MISS ADA CLAUDIA ROGERS,
Grand Rapids, Mich.

I don't want to flatter you too much, but THE MAJOR Christmas number is exquisite, and you need never fear that any journal of its kind can ever beat its peculiar bright charm. Printers alone can't give the proper effect—it's the editor's general style that does it. I am going to work for THE MAJOR because it pleased me, and when you please a woman, you know she'll do most anything for you. * * * You ought to have *everybody* on your subscription list in twelve months. MISS SADIE WHEELER,
Winnipeg, Man.

WHAT OTHERS SAY.

Everyone who sees THE MAJOR says it is a beauty. If you keep the yearly price where it is and publish regularly each month, your subscription list will not fail to be immense. THOS. J. ARMSTRONG.

If all numbers of MAJOR equal the first, your subscribers will have no grounds whatever to complain.
WALTER JACOBS,
Boston, Mass.

THE MAJOR is a very attractive and interesting journal, and it will occupy a dignified place in the hearts of those who are attracted by clean, wholesome, interesting and instructive reading matter, such as appears in your paper. I not only take pleasure in offering my appreciation, but will recommend it to my constituents. WM. S. BAXTER,
Chicago, Ill.

I desire to express my sincere appreciation of THE MAJOR. It is well gotten up, both from a literary and mechanical standpoint—so well, in fact, that any suggestion I might make would not improve it, which is saying a great deal, considering my long experience in newspaper work.
ROY B. SIMPSON,
Dallas, Tex.

I am very much pleased with your journal. Please send me subscription blanks for my pupils.
H. A. WEBBER,
Musical Director Marquham Theatre,
Portland, Ore.

THE MAJOR is *real*, and I am very much pleased with it.
J. E. AGNEW,
Des Moines, Ia.

Am greatly pleased with MAJOR. It is a musician's paper in every sense of the word. CHAS. A. PERRIGO,
Sackett's Harbor, N. Y.

THE MAJOR is a *dandy*. The best publication of its kind in America. GEO. TEDMAN,
Winnipeg, Man.

No better journal than THE MAJOR ever appeared in the interests of B. M. and G. D. ACKER,
Wilkesbarre, Pa.

Your journal stands up-to-date in every respect, both as regards literature and musical compositions. All those who are connected with your journal are up-to-date people, and I can see by your general construction of THE MAJOR that you are the right man in the right place.
PROF. D. MANSFIELD,
San Francisco, Cal.

BUSINESS REMINDERS.

Kindly mention THE MAJOR when writing to advertisers.

The Lyon & Healy and Arling Shaeffer ad. combines some really worthy offers. Try them, and see if we don't speak truly.

H. F. Odell & Co.'s advertisement tells of some necessary things. Send for their complete catalogue. They are good people to deal with, and will give entire satisfaction.

Claude S. Minter's advertisement offers a great twenty cents' worth. Why not send him two dimes and "get your money's worth?"

Two very good pieces are set forth in the announcement of Minter & Turkis. Their price alone is a great inducement to try them. We know that their quality is all right.

W. H. Teasdale's advertisement offers two new pieces just from the press. They are by C. E. Pomeroy, composer of "Aeolian Harp Sounds," and *that's* a *great* recommendation. Also "Coontown Revels" is a really good thing. We've played it, so we know.

Those who so far have not had Farland play in their town will do well to negotiate a date at once. You don't know what you are missing. Read Mr. Farland's advertisement.

Frank Buckingham advertises three good pieces for banjo and piano in this number. Write him and mention THE MAJOR.

See D. Acker's announcement in this number. His offer of a 30-cent piece for a "nickel" is worth investigating. Mr. Acker's "deals" are good, square ones.

We can recommend Valentine Abt's new mandolin pick. It is a good thing. See his advertisement.

For mandolin club music try F. O. Gutman, Cleveland, O. His card shows that parts may be obtained from him for a great variety of instruments.

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That Are, Have Been and Will Be.

A WORD IN YOUR EARS.

Where is the man who believeth not in advertising? In him you will find a peculiar being. Some people timidly try a small ad. *one* insertion, wait awhile, and then aver that advertising does not pay. "Cast thy bread upon the waters, and it shall return to thee after many days,"—*if you keep on casting*. As Oliver Cromwell said, "It is one thing to strike the iron while it's hot, but the advertiser must strike the cold iron until it turns hot." At least, that's what Oliver meant, although he didn't mention the advertiser. It is wrong to order a small one-inch space if you can scrape up enough "stuff" to pay for a larger one. A man's business success is judged extraneously by the size of his ad. A good sized one looks healthy and begets confidence. This explains why nothing succeeds like success. Don the *mask* of success if you will, and lo! soon the little real goddess herself sits on your shoulder and tickles you with a gold straw. The big slices of bread you cast upon the waters have returned—but what a metamorphosis! Bread no longer, but like unto wedding-cake!

If you have anything worth buying, advertising will find you customers. If you don't advertise, your customers will straggle in by mere chance. Chance is all right in a goose raffle, but it won't do in your business.

THE MAJOR'S advertising section is going to be a regular business directory of our publishers, players and makers. "What's so-and-so's address?" "What's the price of that new march?" Look in THE MAJOR. It'll be there. THE MAJOR'S rates are enticing. So is its monthly issue. Indications are numerous that it is the major journal. It has actually already swarmed as high as the gold button which tops the greasy pole of public favor, and our office boy has borrowed a pair of "spurs" from the telephone man, and is climbing up after it with hammer and nails to nail it there. And there it is going to stay.

If you want people to look your way—*shout*. The best place to shout in is THE MAJOR. It's acoustic properties are great, and its carrying power excellent.

REMEMBER, THE MAJOR MUSICAL JOURNAL ATTRACTS PEOPLE BY ITS QUALITY AND INTEREST. THIS GIVES ADDITIONAL WEIGHT TO ANY ADVERTISEMENT IN IT'S COLUMNS, AND IS A MOST IMPORANT VIRTUE IN AN ADVERTISING MEDIUM. **Analyze that fact, and Write for Rates.**

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FOR CONCERT USE.

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During the marked advancement of the Mandolin, there has been an unfilled vacancy for an artistic style of Concerted Mandolin Music. Previous to the recent publication of the following solos, there has been nothing available beyond the more simple style of popular marches waltzes, etc., that could in any way satisfy an advanced player.

These Concert Solos have been so artistically composed and arranged, as to bring to light effects that heretofore were not dreamt of being possible upon the Mandolin. They present beautiful modulating effects of harmony that will beyond a doubt astonish even the most critical and advanced performer.

These worthy Gems of Art, should meet with a most hearty response and find their way into the repertoire of all artists. Two of them are arranged as solos, while the remaining four have artistic piano or guitar accompaniments. See price list:

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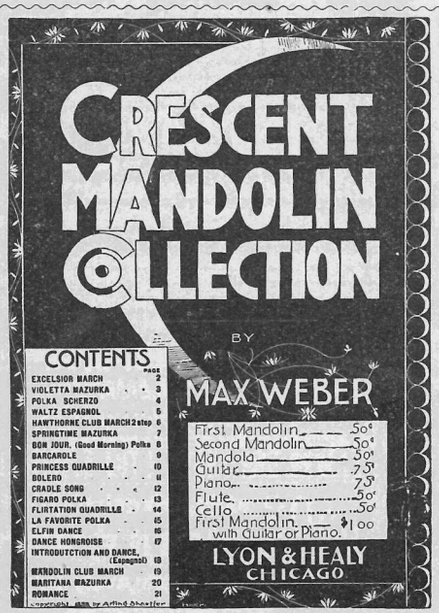

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This collection is published for 1st and 2nd Mandolins, Mandola, Flute, Cello, and Guitar or Piano accompaniment, although all pieces are complete with fewer instruments. As the demand for good Mandolin Club music has become so pronounced, it has attracted the best talent towards composing for this instrument, the effects of which will be seen in this collection. It also contains directions for organizing Mandolin Clubs, how to give concerts at home successfully, and many hints to players never before published. The music for each instrument is bound in book form, has a beautiful title-page in colors, and is sold separately; any one part 50 cents, except Guitar or Piano parts, 75 cents each. 1st Mandolin with Guitar or Piano, $1.00. Order from your music store, or send to

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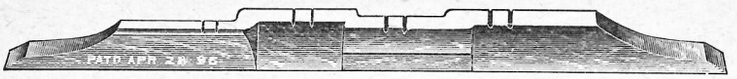

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IN IDLE MOMENTS, Gavotte.

Solo Mandolin, 20c. 2d Mandolin, 15c.
Guitar acc., 15c.
Banjo " 15c.
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For Banjo Orchestra.

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7 parts complete, $1.00.

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Banjo and piano, 60c.

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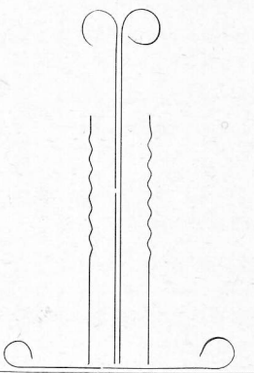

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